

# ARTIST BIOGRAPHY

MAY 89

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: Ursula Schappert Ryan PRESENT POSITION Art Educator  
DATE AND PLACE OF BIRTH: 1-19-38 - Mannheim, Germany N. Olmsted City Schools

CATEGORY/PRIMARY MEDIA: Sculpture (vitreous enamel)

ART TRAINING (Schools, Scholarships, etc.):

M.A. - Kent State

B.A. - Seton Hill College

Additional work in metal and enamel - Cleo Institute of Art  
Workshops with: Jamie Bennet, Charles Jeffrey, Bill Helwig

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

(1990 - Ohio Designer Craftsmen - "Best of Ohio") April

'89 - Biennale Internationale d'Email, Laval, Canada

Enamelist Society Juried Exhibition - Covington, Ky

'88 - Biennale Internationale, l'Art de l'Email, Limoge, France

Alumna and Stonington Enamelists, Kent State, OH -

~~COLLECTIONS THAT NOW INCLUDE YOUR WORK:~~

Sylvia Ullman's Gallery, Cleveland, OH.

'87 Email International, Coburg, West Germany

'86 Premiere Biennale Internationale d'Email, Laval, Canada

'85 Cleveland Museum of Art - "May Show"

AWARDS:

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

My work is a personal interpretation of the natural world as it reflects itself in a constant state of flux and decay, much like our own transient nature. Vitreous enamel, itself a substance of the earth, used in a spontaneous limoges application, serves me as fitting medium to communicate this intent. The textural surface is created by deliberate use of



what traditional enamelists consider the "pitfalls" of fine enamel technique, e.g. over- and underfiring, use of firescale and chipping.

I express nature not in a flawless distant contemplative sense but rather in an actual, rigid close-up confrontation as mirror-image of our own mortality. As nothing in life is constant, the final arrangement of separate sections within each work remains open for change and creative play. Frequently I will also allude to the tools man uses in his manipulation and ultimate devastation of our natural world.